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ABSTRACT

This report results from a symposium held to study aesthetic education in terms of concepts, related experience, methodology, and future research and implementation. An introductory survey of pertinent literature including a bibliography reflects current related thought. The conference first emphasized the determination of objectives and the related means of achieving these goals; next the introduction of urban aesthetics into educational institutions was discussed. Papers concerning the complex implications of poverty and urban aesthetics and the relationships between cities and schools are included to demonstrate the type of conditions currently being faced. Recommendations are then made which demonstrate the need for more environmental involvement, list means through which specific concepts could be taught, and suggest continued collaboration in this area of study. [Hard copy not available due to marginal legibility of original document.] (MH)

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A report for
URBAN AMERICA, inc. on

the EDUCATION of children and adults
in AESTHETIC AWARENESS of
the ENVIRONMENT of man.
January 1966

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Based on a conference held in the Wisconsin Center, University of Wisconsin, Madison, October 28 through 30, 1965.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Introduction

For almost a decade, University of Wisconsin staff members in art education have been working at the problem of teaching an awareness of the aesthetic qualities of man's environment.

Particularly in the class on the Teaching of Art in Secondary Schools various approaches have been experimented with as art majors prepared for their work in teaching. Use has been made of discussion techniques, of clippings, photographs, construction of architectural models, field trips, films, slides and strips, library materials including photographs, maps, drawings, as well as the volumes in the fields of architecture, planning, philosophy of aesthetics, and periodicals.

In 1959-60 an experimental two-day-a-week class in Architectural Appreciation was developed at the Wisconsin High School where the emphasis began with the environment of Madison, and extended outward from the familiar home base. A conference on Art Appreciation held in the summer of 1961 examined the results of this course among other studies.

In 1963 the University Extension, through Dean Frederick I. Olson of Milwaukee, supported a study of urban aesthetics in that city, and this work is still in process. An exhibition, historical and contemporary in coverage, is being prepared. Two adult education seminars on the general subject of Urban Aesthetics have been held and a third is projected in Milwaukee for next summer.

These activities are, of course, reflected in the continuous program of teacher training in art. When Henry Fagin approached Gibson Byrd of the Art Education faculty in the spring of 1965 to ask about the department's interest in the field of education for the appreciation of architecture and planning in American cities, he found that our interest was well developed and that we were willing, indeed eager, to pursue that interest further.

An informal prospectus was prepared at that time by Professors Byrd and Logan which included the following statement:

> While art education has been common in American public schools for more than a century, there is reason to believe it has not succeeded in forming a general awareness of the aesthetic qualities of the environment of American life, urban or rural.
>
> There are certain general principles of aesthetic quality which art teachers presumably emphasize. There are categories of art products children are encouraged to understand and appreciate. But the principles of design in environment are seldom prominently dealt with, and urban forms of plan or of structure are commonly ignored as examples of the arts which students can be taught to understand. It is our belief that these shortcomings are traceable to a widespread lack of agreement even among American professional people as to what constitutes superior aesthetic quality in environment.
>
> To make a beginning in improving instruction in this field of knowledge and philosophy, we propose a symposium, or a sequence of meetings, attended by a small group of interested persons from a broad range of disciplines. The goal of these discussions would be some workable agreements upon what constitutes worthwhile attitudes and information on the aesthetics of environment.

Subsequently, Urban America, Inc. supported the University of Wisconsin for the purpose of studying the "development of new materials and methods in education in the appreciation of urban beauty.""

A 'conference of experts" was to be convened to "be concerned with clarification of concepts in the field of aesthetic education, the exchange of experiences to date, the evaluation of current and proposed methods in the field, and the determination of the most promising channels for additional research and demonstration in the future." The assignment has been a large one, and, as could have been expected, presented both the rewards and difficulties of venturing into a new field. Not that architecture in the broad sense is new, nor that education is new, but that the effort characterizing our time to synthesize the intelligence of professionals in broad subject areas such as urban aesthetics has only just begun in the field of art and art education.

The project was more than ordinarily fortunate in the roster of distinquished participants present at the conference. They were as follows:

Prof. George Barford
Department of Art
Illinois State University
Normal, Illinois

Dr. Jack Bookbinder
Director of Art Education
Board of Public Education
Philadelphia, Pennsylvania

Prof. Herbert Burgart,
Chairman
Art Department
George Peabody College for
Teachers
Nashville, Tennessee

Prof. Howard Conant
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The contribution made by each of the members of the conference will be dealt with both in the summary and in the recommendations. It would seem unlikely that we could have assembled a better group to discuss the subject at hand, and this belief is born out in reviewing the notes of discussions, the tapes, and the written commentaries which the participants chose to mail back after the meetings closed. We are grateful for the time, energy, and conscientious study which all those in attendance contributed freely to the conference. It may be hoped that this report reflects in quality and quantity the scholarly gist of the matters discussed so energetically and thoroughly. No report can capture the zest or the boredom which may have prevailed in a several day confrontation. This one was zestful and if the report can register the liveliness of the exchange of ideas, it will be successful.

Professor Henry Fagin has been an invaluable colleague and consultant whenever called upon, before, during, and after the conference. All the invited participants were grateful to Miss Ann Mullin and Mr. William Leffin for their professional assistance during the meetings, and both have contributed importantly to the preparation of this report.

Frederick M. Logan

A Review of Activities and Researches recently conducted in Art Education concerned with
appreciation of
Architecture,
Community Planning,
Environmental Design.

This report summarizes brief researches made in the summer and early fall of 1965. We wished to compile art educational ideas and practices in the teaching of the appreciation of architecture, community planning, and the inclusive area known as environmental design. Time was short, school people were not easily reached, and limitations had to be set. The task was begun with a combing of periodical literature of the last decade. The study was largely confined to work done in the grade and high schools, with only an occasional examination of work in higher education institutions. Some of the latter, addressed primarily to students not majoring in art, architecture, or planning, seemed relevant to practices possible also in the secondary school.

Published Studies: Convention Programs.

Digests were made of the journal of the National Art Education Association, Art Education, and of Studies in Art Education.

The regional journals were reviewed, particularly those of the Eastern Arts and of Western Arts. Other journals of education were consulted but, as might have been expected, little of relevance to the subject was found. Obviously, as yet art educators remain in sole possession of an interest in design or aesthetic education for the general student. Urban projects in which the design quality exists begin to enter into subject matter content in social studies, but little attention is paid to the design considerations.

A few widely read text books in art education in the design of "everyday life" are known to the field and have had a large and continuing influence. These books,

Art in Everyday Life. Harriet and Yetta Goldstein
Art Today. Faulkner, Ziegfeld, and Hill
Art for Young America. Nicholas-Heyne-Lee-Trilling
Search and Self-Discovery. James Schinneller

published, in chronological order, from 1925 to 1961, have had an undoubted influence on the thinking of teachers of art. These texts, in their many revisions, have stimulated and kept alive a belief that schools should be teaching something about the aesthetic aspects of human environment.

But it has been during the last decade, and even then with a cumulative intensity in the decade, that we find such a conviction growing to such powerful proportions as to bring into being this kind of a study group.

A Western Arts study group of convention seminars scheduled in 1954 was representative of what had been prevalent in such meetings since the war years. Titles for discussion were Architecture as it Affects your Home Life, Architecture as it Affects your Job, and Architecture as it Enters into your Curriculum. The participants listed were all active in art education. None of them were professionally occupied in architecture. It need not be criticism of the people involved to say that the discussions were more in the nature of pious gestures in a good cause, than they were serious commitments to action. The awareness of a need precedes meeting it and art education was becoming aware.

Also in 1954 Bernice V. Setzer, art director in the Des Moines Schools, developed an in-service training program for art teachers in which the subject What is Contemporary Art in Home Building? was the subject for study. Architects, interior decorators, and landscape architects were called in to guide the program in professional channels. The outcome was to be, as described by Miss Setzer, "Out of all this planning and working together with architects the art teachers should certainly gain much practical help and a wealth of inspiration which we can share with our students and better prepare them to plan and build their homes in their contemporary world."

A pre-occupation with home planning was characteristic of most actual offerings in architectural appreciation through the fifties. The constant outward thrust of the suburbs, together with the fact that the most experimental programs in art were to be found in middle-sized, middle-class cities and suburbs, may give us a crude rationale for the home-planning approach.

Frank Tresise of Evanston Township High School outlined art course offerings in that school as of 1957, and, in addition to the usual drawing, painting and crafts courses, there was one in Home Planning and one on Great Arts. Great Arts was described as covering "interior design...furniture...the aesthetics of design..." in addition to art and architecture, TV, motion picture, photography, theater.

It is evident that the whole art of the environment, or community plan as it was then described, was either not widely discussed, or was brought in only as an afterthought in the mid-fifties, even in the more advanced art classrooms of the country.

By the time Western Arts met in Louisville in 1958 a seminar on The Arts in Community Planning was held. A curious divergence of interpretation emerged among panel members with two people discussing communal resources in the arts such as orchestras, galleries, theater groups, dance groups, and only one panel member discussing the design of the urban landscape. In any event, while the discussants were lively, the exchanges informative, there were only two conference members present in addition to the panel itself. Community Planning, regardless of the eminence of the personnel discussing it, did not appeal to art teachers assembled in Louisville in 1958.

The same regional group, followed up for one more biennial conference, produced a somewhat flamboyantly defined series of seminars. Group Implementation of the Dimensions of Time and Space was the main heading under which three seminars were listed to discuss Projections in Architecture. One of this seminar's members, Mr. Barford, took part and may wish to refer to it.

Field trips, always referred to as invaluable stimulation for some studies, are excellent in the arts, but no less difficult to organize and to conduct than they would be for any other objective. Mary Alice McKibbin, then art director in the Pittsburgh Schools, described the uses of field trips for a course Understanding the Arts, conducted for above average students of the eleventh and twelfth grades. Classes visited art studios, craft shops, industrial designers, and art exhibits. One trip was planned for them to compare the H.H. Richardson Court House with the new Harrison and Abramovitz Gateway Four building. An emphasis on comparative forms so different in origin and so relatively close together in time bespeaks a more sophisticated effort at education in architecture than had been common heretofore. The emphasis in this class upon reaching the academically gifted student through a non-studio course offering, is being attempted in many schools.

A final reference to trends in the thinking of art educators as we find them in the publications and in the record of conferences comes from the Eastern Arts. Their convention of 1964 presented two significant sessions. One, Chaos to Order, was described as "A demonstration developed for high school students in which basic concepts of city planning are dramatically and clearly visualized and students work will be shown." Ted Krumeich presented the work. The other session, presented by Bartlett Hayes, was called "Designing a Visual Training Course." Hayes' approach has been successful and our discussions this week will doubtless need to take cognizance of it as a possibly indispensable aid to education for literacy in architecture and planning.

Invited Conferees outside the Field of Art Education.

Art education taken as a professional entity may also be followed in its course by the kind and quality of major speakers invited to appear before regional and national conferences. During the nineteen-fifties several prominent schoolmen representing the researches in creativity appeared at many of these meetings. Harold Taylor, with his broadly conceived views of our cultural structure, has been a keynote speaker, probably at each one of the regional and national groups. It is of interest to our study to note that Charles Eames has been a frequent guest and that his interest has been in the kind of visual, tactile education being explored by Hayes. Richard Neutra appeared in Madison before a meeting of the Museum of Modern Arts' Committee on Art Education, as well as on other conference programs. Buckminster Fuller has become as well known to art groups as is Taylor. Edmund Bacon, Philadelphia planner, has spoken to art education groups and written for our publications. The list could be extended greatly. The point is clear that the teachers of art have been, and are now, concerned with the aesthetics of the American environment. The problem remains to explore the field of education and to develop more significant methods of bringing this interest into the art classroom and studio, and into the academic classroom as well.

Current Activities and Research

In the time remaining to our investigation this summer, letters requesting information of relevance to the subject of this conference were sent out to reach teachers and schools as quickly as the fall term started. The list was necessarily incomplete, drawn as it was from personal knowledge of work being done, and from evidences of possible projects under way which could be inferred from notes, articles, and references in publications.

The mailing was unusually productive in the number of responses forthcoming. The activities they describe will be of value to our discussions. No one we wrote to had evolved a more complete program of work than the CUE project of New York State, and a description of its work and materials is in order.

Grace N. Lacy, director of CUE, wrote, "...one of the chief aims of CUE is to sensitize students to their environment. In relation to urban aesthetics, we try through out materials and guides to educate students to preserve our heritage of natural beauty, to become alert to art, and architecture in the community, and to develop some criteria for taste."

The descriptive material sent out states that CUE is "...packages of media -- film strips, slides, records, tapes, pictures..." and "It's guides which assist teachers to integrate the super communication of the arts and humanities to illumine and enrich the ongoing curriculum in the ninth grade." Further explanation relates CUE to the movement creating so-called interdisciplinary humanities courses in the secondary school.

CUE Insights is a pamphlet publication accompanying units and one of these sent on from Miss Lacy's office is titled Discovering Architecture -- CUE Instant Research. Several of our panel members are familiar with CUE's program and have seen some of its materials. A careful summary of its values, and some observations on its shortcomings will be essential to further discussion of the use of the multi-media approach which CUE has organized so thoroughly. Relevant information about CUE includes the following:

The research program is under the sponsorship of the Department of Helath, Education and Welfare. Thirteen schools of various types were used in this study involving 3000 ninth grade students from all socio-economic-intellectual levels. After one and one half years the plan was believed to be successful and practical in assisting schools to bring the benefits of arts and humanities to all students without the necessity for drastic curriculum changes, extra space or personnel. The program is still operating under an extension for one year of the initial grant, and it will be interesting to hear of further results of this program.

Professor John H. Wilding of San Diego State College sent a packet of related materials one of which, prepared under his direction, was titled Suggested Ideas for Art Activities Related to Home, Family, Community, and a Handsome Environment. In this, he does not depart far from the emphasis upon the family home, its furnishings and landscaping, as these elements have been emphasized in most such outlines since the Owatonna Project. The influence of Faulkner, Ziegfeld, and Hill is paramount.

Professor Wilding also sent provocative outlines of suggested study which he ascribed to Lloyd and Ilse Ruocco. These consist of detailed exhortations to teach the child so he may recognize and help to realize the "creative environment." The Ruoccos in 1963 were invited by Prof. Edward L. Mattil to collaborate on producing the Spring 1963 issue of Everyday Art, and the number reviews their preoccupation with man's successes and failures integrating his works with the natural environment. A comprehensive sequence of art activities for young children and for high school students moves from the realm of visual awareness of structural, geometric forms in many media to the construction of plans, models, and actual pieces of furniture by older students. A charting of the activity program is included suggesting age levels appropriate for each experience. To a degree the Ruocco outlines of 1965 are "far out" compared with the Everyday Art material. Yet there is a quality of distinction, of individual insight, about their ideas, which is missing in all of the CUE materials. We will be derelict in our performance here if we fail to encourage researches sympathetic to the visionary teacher, planner, or architect. Conformity to patterns of broadly acceptable good taste seldom produces stimulating buildings or cities, and education directed to creating such conformity is likely to delay rather than to hasten an American scene equal to our resources, our energy, and our artists.

Understandably, I believe, the majority of our inquiries were directed to art teachers and not to elementary teachers or to academic high school teachers. Art teachers responding have referred to their teaching in art classrooms. Kenneth Marantz of the Middle School, Laboratory Schools in the University of Chicago, is an exception to this generality.

He wrote: "My work is primarily with grades K-6 and the growing emphasis has been on working with homeroom teachers in an effort to have art and architecture become parts of the total curriculum. In this regard we are relying on books, slides and a growing clipping file as well as the structures that surround the campus. Beyond this we are beginning to take advantage of Chicago's unique architectural history and of the Hyde Park-Kenwood urban renewal developments. Walking tours with cameras are one way of increasing the visual sensitivity of students who take their environment for granted.

Of course, the crux of any involvement in this area is the teacher's interest and knowledge. It was this realization that sparked the review of books on architecture. Once the teacher is as convinced of the value of such study as he is of painting and collage there will be a deluge of material coming out."

Marantz's collaboration with elementary teachers is, for anyone interested in valuable long-range planning, the most important kind of teaching in the area by art staff members. More than other specialist teachers, the art personnel is ready to become better educated in the design problems of architecture and planning. But his trained insight and skills can best reach children through the elementary and secondary teachers who have been interested and educated in the subject by their colleagues in art.

A local sampling of outstanding high school art teachers' programs seemed possible before the date of the meeting. I cannot claim that the six respondents are typical, or superior, or that they are doing work characteristic of high school classes nationally. Proof is lacking. It is likely, however, that the overall generalities culled from their letters could be widely duplicated.

All of the teachers plan some kind of unit on architecture. All of them base the unit on surveys of dominant Western European eras of architecture, particularly those mirrored, however crudely, in the mid-west's hundred and thirty to fifty years of building. All include local field trips. All use slides. Some schools were able to invite architects to classes. Some teachers required written papers from students. Some of them used the text Art Today. Some of them carried on with an architectural plan design and/or model by each student. For the junior and senior high school, this fairly common unit of work forms at least a basis upon which various extensions of study may be proposed.

At best, the compilations referred to in this paper are samplings of what is going on, and of important influences over the decade just past. The development of new materials and methods in education in the appreciation of urban beauty, has seemed necessarily to be, up to this point in time, of concern only to art educators. We have, therefore, examined that field for these clues to future possibilities.

That future will not be the exclusive concern of art education. It should not be. It will be a concern of the general elementary teacher; it will begin to be more important to many secondary academic teachers. Faculty members in the humanistic disciplines generally are likely to be alert to the fruitful temper of the times as far as interest in our natural and man-made environment is concerned. Particularly, elementary and secondary teachers of the social studies are not only interested, but the nature of their field makes it likely that the aesthetics of environment will impinge upon their classroom presentations of history, economics, geography, and current history.

Prof. Millard Clements has been asked to join this group and to present one of the papers to represent this large number of teachers. His task will be formidable as he must educate all of us, to begin with, in the scope of social studies, and in his grasp of the dimensions of the problem we have set ourselves.

Work done by members of this study group has not been directly referred to in this paper. Professors Fagin and Logan in establishing their list of participants have, of course, asked the members here present because of your interest in the subject at hand and because of your work, your teaching and your writing regarding these problems.

Frederick M. Logan

Research: William Leffin, instructor, University of
Wisconsin.

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Our thanks are given to the following persons for contributing to this study. An attempt was made to reach other persons in Mass., Mich., Minn., Ill., Pa. and Washington concerning this project, but we received no response.

Alexander Masley, Chairman, Dept. of Art Education, University of New Mexico, Albuquerque, New Mexico.

Orville Winsand, Dept. of Art Education, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.

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Kenneth Marantz, Art Instructor, University Lab School, University of Chicago, Chicago, Illinois.

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Bernice V. Setzer, Director, Dept. of Art Education, Des Moines Public Schools, Des Moines, Iowa.

John Wilding, Dept. of Art, San Diego State College, San Diego, California.

A SUMMARY of the
CONFERENCE held at
the Wisconsin Center,
University of Wisconsin,
Madison.
October 28-30, 1965

The dimensions of urban aesthetics are diverse and flexible; they involve no absolute value systems. The concern of this conference was primarily the study and determination of the objectives of an urban aesthetic with consideration of the methods by which people could be educated and made aware of the aesthetic qualities of environment. The approach of education given greatest importance was that of enabling people to see and understand the issue at hand rather than establishing certain prescribed criteria which would limit the dimensions of thought and of individual choice. If understanding and seeing are to be the primary educational objectives, the question evolved, how much must the development of an urban aesthetic be left to chance or must it be the product of some type of control? In the latter instance, what are desirable criteria or aesthetic values, and how best may they be established? A citizen is given some freedom and range in choice, but there is definite need for some form of guidance. These are the major dimensions of establishing an orientation in education for which the conferees had the greatest concern.

The report was prepared from tapes and notes of the presentations and discussions taken during the three day conference, and from written resumes either submitted by the conferees on the last day of the conference or mailed in at a later date. In some respects the structure of the presentation follows a chronological order of the activities, but also it is organized under topical headings based on the progression of the concepts which developed.

Development of Terminology and Dimensions

The elements described as composing an urban aesthetic raised philosophical and theoretical questions. The initial concern involved the definition of terminology; the larger outline of thought: What is the concern and is there a need for change in the present educational devices, or is it necessary to develop more complex devices which reflect social needs and goals more thoroughly?

Some members of the conference felt that at this particular stage of the undertaking they were not in a position to work out terminologies. Douglas Haskell believed that terminologies represented growing concepts evolved from usage, and according to him, they grow as follows: "An original thinker like Catherin Bauer needs graphic expressions in which to describe phenomenon which she notes but does not find in the texts. She starts to refer to 'sprawl' -- an English expression -- and 'scatteration'; both survive as current expressions, and so they now are terminology. Some such efforts fail. Years ago I wrote about 'googie' architecture, this being the onomatopoeic name of a restaurant chain in Los Angeles. But from totally different sources 'kookie' came into the language and my word was cooked by it. Expressions come ...

they aren't predetermined."

The conferees felt that the first objective of an education in urban aesthetics would involve getting young people to see that their environment is a setting, that it is man-made and can be changed, and that art, broadly and narrowly interpreted, has made a success of the finest efforts. Douglas Haskell's attitude was that the beginners "have not known how to begin to look at those components of architecture that are the most universal ones. This is true whether in city or country, this century or that century, indoors or out-of-doors, purely as a means of holding any setting together as a setting. To me the analogy is the one made at M.I.T. some years ago: In literature we all know at least the alphabet and the structure of sentences as a base for literature and the idea of the scales, chords, and tempos in music, but not that much is known about the art of our settings. They can't see at all what kind of physical changes make the changes .... I'm not talking about all the building apparatus of arch and vault, post and beam, etc. that architects too often think is the starting point, and I wouldn't know how to develop it out of the idea of spaces and bodies or scale or proportion, etc. as abstractions. My idea is to show that in all city scenes (or any other architectural scenes) no matter how diverse, there are these few elements of relationship that are major fulcrums."

Douglas Haskell clearly expressed his apprehension of educators' teaching a way of seeing by breaking down totals into components. He emphasized that the over-all setting is more important than architectural definitions. He felt that the beginner must be made to look at the scene around him with some comprehension of how it is structured and thus "we get out of discussions based entirely on individual taste and the preference of city beautiess for wandering streams over pink yards." He felt that the amateur must realize that he is always in a space, a setting in space with light, not a mere diagram. It is man who shapes his habitat. The country, rural and urban, is all our civilization, and should not be considered separately. The beginner must become conscious of looking. Benjamin Karp agreed to the value of learning to look, but expressed his concern for a higher level of involvement with seeing. He felt that a beginner need not necessarily be able to see beauty at first, "for recognition of beauty will follow seeing."

A contrasting opinion concerning the development of terminology was proposed by several conferees. A new educational focus, the urban visual environment, can be developed on the theory that new concepts may become relevant as different from line, color, form, as these are from pitch, rhyme and phrasing in music. Words and terminology are of equal importance as activities and methods in the development of understanding concepts. Analogies from one art to another often are inefficient for there has not yet developed a specific vocabulary for an urban aesthetic. The city itself as an art form has not yet been recognized. Henry Fagin felt that we maintain a kind of "tunnel" vision concentrating on isolated buildings of supposed aesthetic merit. However, the city is an inescapable art form with its own aesthetic deriving from the interplay between the private and public sectors. Douglas Haskell raised the issue: How shall these interplay? The architect has a difficult responsibility for he cannot know what will happen with time. He may design according to what he respects but later this creation is torn down. Frederick Logan emphasized that the citizen must realize that he can do something about determining his surroundings; he must have a responsibility toward his aesthetic environment as well as with air and water pollution. James Schinneller agreed and pointed out that the intensity and drive of individuals will make changes in environments. A curriculum can aid in creating this awareness of potential and of responsibility. It need not be specific about the kind of aesthetic but rather affords a mixture and awareness of alternative elements. Eric Forrest said that the urban aesthetic and social factors involve growth, decay, and change; visual sensitivity grows out of sensing these factors.

Architecture, according to Howard Conant, is a social art; its foundations are based on problems of science, law, government, etc. Robert Denny and George Barford also stressed this interrelationship and suggested that one of the logical major areas of education toward the concept and desirability of urban beauty is in the realm of civics and social studies. George Barford felt that the "major problem is to persuade civic leaders, city managements, the voting public, and that all-powerful group, the P.T.A., that urban beauty is not only desirable, but absolutely necessary for the survival of the city .... Cities ought to be clean and green."

Ralph Smith in his written summary concurred in seeing the importance of this social dimension: "The whole topic of 'urban aesthetics' is a complex one and while one can locate it in the art program, and perhaps should, since only art educators seem to be interested in it, I think it is best handled as a complex social problem with an aesthetic dimension. Moreover, any approach to the topic that ignored social, economic, political, and psychological dimensions would, of course, be short-sighted."

June King McFee felt that planners, designers and architects could spend more time identifying the key concepts of which they feel the populace should become aware. For example, what are the ingredients of their concerns and what criteria do they use in evaluating the relative value and import of the ingredients in decision making? Then related materials from the political and social sciences could be explored. There is a need for an establishment of concepts which teachers can employ in their own way; i.e., there is a workable middle ground.

Teaching new values may be necessary for the future. June King McFee said there is evidence that predominant behavior of the perceptual illiterate is to focus on what he knows rather than what he sees. This would indicate that although designers develop structural continuity, few people are cognitively aware that it is taking place. This leads to educational directives for developing not only design sensitivity but also perceptual literacy. Both must develop simultaneously and should not be considered separately.

June McFee felt that educators should seek to preserve and in many instances encourage cultural diversity. For example, the arts are based on symbolic diversity; hence, the value in preserving symbols or background elements which are nurtured by plural culturalism. The means for helping people realize any type of urban aesthetic is through their realization that they are part of the community and are involved in its maintenance and improvement. The educational emphasis should be placed on doing rather than being as an immediate value; pleasure in doing as well as in being, can affect tomorrow. Through doing, people can feel that they belong to and are a part of the city. They will be able to evaluate better the usefulness of their acts as well as their responsibility for contribution. There are new avenues of social expression through art but the key to this may be, to begin with, emotional acceptance of the visual environment as a preliminary to sensing the possibilities of change. The improvement and the appreciation of cities depends heavily on education, but the type of education must be varied.

Herbert Burgart in his written evaluation submitted at the close of the conference stated, "Obviously, our society presently condones the elimination of otherwise rich and interesting vistas and their replacement by parking lots and other non-descript buildings. Can we validly assume a lack of interest then, on the part of our social structure, in a stimulating urban environment? Is such a lack of interest the result of poor visual education within the schools of America or does it seem from other agencies or institutions?

The timbre of this conference suggests that it is possible to structure or re-structure the value systems of our society to create a sensitivity to the urban environment, not only to appreciate existing aesthetics, but further, to 'demand better design' for the future. This, of course, becomes the function of any future educational project stemming from this conference."

The Present State of our Educational Institutions

Before concentrating on concepts offered for future approaches to the teaching of urban aesthetics, we should consider the existing state of our educational institutions and the quality of life led in the schools. Only recently have the schools been affected by urbanization; most schools are still "rural" in our cities. Millard Clements in his presentation said that the school can be analagous to a supermarket ... supermarket schools concerned with cancerous growth; i.e., growth of service and self image of a well-doer, of psychological helpfulness. There remain compulsory education; established curriculum, school buildings, and classrooms; "mindless" books with little ideas lacking critical scholarship; and standard socializing principles. All these factors, to name a few, are debilitating to both teachers and students alike. He felt that the central issue is how best to direct organizational power for human use. Alternative approaches to schooling must encourage varieties and pluralisms of approach. There is a great need for schooling to become "client-orientated" rather than "service-orientated." Pluralism is needed in order to insure liberty and freedom in approaches and material uses, and hence in thought and creation. The demand of the city is the opportunity to live with choices. Currently the movement and organization of the schools is dull. He suggested a kind of prism-system of schools which are closely knit but with great kinds of variety and many afforded choices. For through choice comes interest and without interest there can seldom be either success or beneficial change.

Howard Conant agreed with the ineffectiveness of the present educational means in our school systems. He felt that most of our current illustrative materials are "lacking, irrelevant, and aesthetically void." By putting original works of art in the classroom, we would give an alternative to our present means of learning to look, respond, and appreciate.

Herbert Burgart in his summary felt that within such a concept as an urban aesthetic are contained "certain elements which in their turn are teachable within the present or future curriculi. Quite naturally, further questions must be raised regarding a meaningful implementation of such teachable elements. Would present art education philosophy, methods, and materials be adequate to the task of teaching an 'urban aesthetic'? Would the teaching of an 'urban aesthetic' be integrated into the present curriculum or be carried as a supplemental activity?" One has only to look about his urban or rural environment in order to feel such a need for a meaningful visual education. At the same time, there is much which can be taken advantage of within each environment toward establishing a visual literacy. Logan raised the question: What relationship exists between present educational goals regarding sensitivity to individual needs and the promotion of individual worth, and what might become the goals of an urban aesthetic? Schinneller was convinced that there is an audience and there are means in existence to introduce urban aesthetics into the schools. There is a concern as well as a need for change.

Educational Means of Introducing Urban Aesthetics

An essential though in the approach to greater realization of an urban aesthetic is the concept that cities are collective creations and expressions of intelligence, spirit, and the determination for a better life. Jack Bookbinder felt that the role of the schools in a city would be to foster inquiry and participation on the part of the students in the appreciation and improvement of this collective work of art, the city. "The city is a living, growing organism. Its very essence is made up of its people and their needs, their pride, and their enjoyment. Any approach to improving the life of the city must take into account these factors. Even if beauty of cities were to be singled out as the prime goal, it should be treated in relation to such matters as Housing, Public Buildings, Transportation, Communication, Marketing, Parks and Squares, Sports, Lighting, Air Pollution, etc. All these could be shown to be integral aspects of what is, in a sense, a composite work of art -- the city....Cities, as living organisms, can be strong or weak, healthy or sick, depending on how this collective organism functions. This would point up the need for collective planning, action, and responsibility." Bookbinder felt that students can learn to appreciate the beauty of the city, take pride in its institutions and accomplishments, and lay the ground work for their own eventual contributions as adults.

Several suggestions concerning the means of introducing urban aesthetics in the educational systems were considered at the conference. Some members of the conference felt that the major emphasis for school usage must be involvement with the present and the future. Schinneller felt that "this is not to deny the past but rather to consider it essential, but only in terms of a foundation upon which the present and future build. The interest of students are naturally in this direction."

Schinneller suggested in his resume that certain broad concepts must be treated and the elements of art must be related to environment. For instance, "design or art experiences in Junior High must be modified so that an awareness of environment is advanced in terms of the retension and release of space, texture and color notations, and linear and shape aspects of single units and groupings concerning architecture. Problems of transportation, parking, human scale, preservation and renewal should be viewed in terms of a variety of creative solutions. A Spangler-like approach is essential, Howard Conant senses this factor."

Schinneller continued his proposition by stating that: "Following the development of appropriate teaching aids, the introduction of this material could be presented in several schools in three or four large systems in the land as well as several smaller communities. For factors would greatly differ in highly populated centers. Why couldn't a few excellent art teachers from the Baltimore, Cleveland, and Chicago areas be selected, on the basis of grants, to be trained in Madison and then returned, as specialists, to their school systems? Programs could be conducted in certain instances as total courses while elsewhere they may function as effective supplements to existing programs. The assignments of the teachers would be specific, to serve as urban aesthetic specialists, with Madison acting as the parent source for preparation of materials and research station."

Others felt that for the present we must concern ourselves primarily with the high school. Douglas Haskell did not think that "we shall be ready for a while to teach at grade school or high school level the discouraging complexities in the nature of urban design (as a community endeavor)....Right now we have to do in high school what we shall later push back more and more into elementary school: awareness

(a) there *is* an urban setting
(b) it can be more clearly organized
    more proud
    more enjoyable
    as a setting
(c) everybody is in position to affect it."

Hence, he felt that the main emphasis should be placed on the many devices for more and more constructive seeing and the realization of an awareness that there *is* an urban setting. Trips of all kinds (tours, walks, camera excursions) and vicarious experiences (by means of slides, postcards, bibliographies, guides to cities, etc.) will all serve to heighten this awareness. Contributions by the children are an important theme in the conference. Bookbinder agreed that contributions by the children are an invaluable implementation, "for with time they can show us a great deal, not only of educational value but also of absolute value." Douglas Haskell felt that participation is a key to this educational problem; "this is a knotty but important problem." For example, the very fact of being entrusted with a camera might stir an underprivileged or merely disinterested student out of lethargy. "He might not simply break it but start identifying with it and with the content of his pictures." Every possible medium can and should be used -- television, motion pictures, slides, tape recordings, model building, and actual visits to a variety of places should be encouraged. Participation by students in every exploration and discovery should be encouraged, whether in painting, sculpture, model building, photography, discussion or planning. In addition, young people should be given a chance to participate in the creation of their surroundings -- their own playgrounds and gardens. This learning process need not all be schoolwork. There could be a corps of various kinds where sufficiently dynamic leaders could undertake the guidance of such work.

Bookbinder's report was based on films, taped recordings, and discussions about Philadelphia. His approach embodied a wholesale, mass-presentation of an urban aesthetic appreciation to large groups of people. The dedication, vigor, and enthusiasm of the teacher guarantees its success. But the question was raised at the conference: Can this be accepted as a routine approach? So much of the success of such presentations depends heavily on one individual, and for the most part, conferees felt that this cannot be a general method of instruction. Bookbinder did demonstrate, however, the great importance of the passion of the teacher, for without passion almost no means can be successful, the affair inevitably becomes routine and run-of-the-mill. Benjamin Karp said that "many of the worthwhile things that have happened in education are the result of the communication of a particular individual's passionate involvement in some discovery of his own."

Karp also expressed his particular passion for sawn ornamentation on nineteenth century American houses. He felt that his contribution to the realization of the aims of the conference "would be the result of this engagement....This indicates for me the direction in which I look for the value that may attach to directing the attention of teachers to these houses with sawn ornamentation. Because the sawn idiom is so widespread throughout the country, and because the carpenters were extremely loathe to use the same motif twice (even in different parts of the same house), there is still extant an enormous storehouse of the sawn ornament. I view this wealth as an opportunity for school children to make discoveries hitherto unnoticed. I believe that what education needs far more than more 'research' is more just plain 'search.' Seek and ye shall find is my motto in this game."

Karp also felt that the camera is an imperative and invaluable teaching device. By allowing students to photograph their discoveries, he felt that at least two ends will be served. "One, it will make a record of a great though neglected folk art idiom before it is all nudged over by our giant bulldozers. Two, it will be doing something towards correcting the amazing neglect of a possible avenue of creative educational enterprise, putting a camera into the hands of the school child as an invitation to thinking....In fact I should be very disappointed if the camera did not lead the child to discover something he preferred. In my view the introduction of the camera as a means to education towards appreciation of urban beauty may be as important a result as the stated goal itself."

Operating on the premise that debate and meditation can continue indefinitely without producing a formula or set of standards on which everyone will agree, Robert Denny recommended that an experimental program of aesthetic education on the urban environment be put into effect as soon as possible (certainly within the year) on three arbitrarily chosen target grades -- first, fifth, and tenth. Ideally, the pilot program in each grade category would be conducted in at least three schools to provide some spread of experience, average out teaching ability and provide the norm.

According to Denny's view, "the first-grade program should concentrate on visual perception, not in purely abstract terms, but in direct relation to the natural and urban environment. I suggest that form, structure, scale, pattern, texture, etc., be explored through identification and discussion of fundamental forms and that visual, tactile, and cognitive training be utilized.

The fifth-grade program could deal in part with sensory experiences of architectural and urban space through a combination of field tours, manipulation of boxes and optical experiences, and film especially made for this purpose. I have in mind the possibility of building a model or set of models which, explored in movement by the 'schnorkel' camera, puts you 'in' the environment and leads you to experience certain kinds of spaces which have been created beforehand through the design of the model.

This grade level, I feel, would also be a good place to begin planned discussions of such things as the differing cultural, political, and aesthetic characteristics of communities of different eras. You might start with the site plans of an early New England town, typical American city of today, and perhaps Reston, Virginia, or Columbia, Maryland.

The dominant buildings that were designed for each environment so studied might be discussed in the same terms. I agree with Rudolph Arnheim, Professor of Psychology at Sarah Lawrence, who says that a study of "mere masterworks" accomplished nothing. If the masterwork is used as the architectural culmination of an age's beliefs and values, however, then I think that the study of it can be very useful.

The tenth-grade might of necessity (since it would be operating without the pre-conditioning of earlier grades) have to deal with all of these things, plus others. However, I do not think that this is necessarily a bad thing. I would introduce the use of still cameras by students as a means to visual perception and education, as Hayes is doing now at Andover. He is making this work and he can prove it.

If I were organizing the cognitive material, I would begin with the formal study mentioned for the fifth grade on a somewhat accelerated basis and then shift to topical discussions of urban redevelopment projects and issues, using the newspapers and magazines as source materials, to generate lively discussions which interrelate the aesthetic, political, cultural, and economic factors present in these matters."

Howard Conant expressed in his presentation at the conference a concern for an integration of all the arts in an urban aesthetic. He felt that there has arisen "a new aesthetic consciousness of the importance of a public aesthetic, one which calls for art forms in painting, sculpture, architecture, and urban design, which are not limited to 'easel painting' and 'pedestal sculpture' (though these shall unquestionably continue to be important elements of our culture), but might be called 'art forms of the public aesthetic,' forms which, in both concept and scale, relate directly to current architectural and urban design concepts.

These forms, already in existence in New York City (at New York University) and New Haven, Connecticut (at Yale University) are related in scale and concept (and in other ways) to existing (and emerging) architectural works and urban designers and will, many of us believe, insinuate (or demand a place for) themselves upon (or in) the public aesthetic consciousness to an extent, and at a level of intensity, previously unknown in the history of modern culture. In billboard dimension, and in street-spanning scale, these works will demand, entice, and permit public awareness of the works produced by leading painters, sculptors, and other creators of art works intended for a much-larger-than-usual audience of spectator appreciators....It is of absolute importance that urban aesthetics and related cultural matters be given absolutely top priority in education (secondary, higher, graduate, post-graduate), the programs of arts councils (city, county, regional, state, federal, international), and in the programs of foundations." Howard Conant's point was well taken. The lack of any large scale use of the integrated art work has been so great that many of the conferees did not bring this up as a consideration at the conference.

Poverty and Urban Aesthetics

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In an interview just before the Watts riots, Franklin D. Murphy, Chancellor of the University of California at Los Angeles, said that the impersonal quality of the city is "one of the most brutalizing forces in history." He felt that even if they could turn out sociologists to go to East Los Angeles "on a one to one basis," it could not solve the problem. He feels the crucial factor is the lack of beauty or concern for beauty in the environment. He believes this is a resultant of our tradition of "fear of beauty" by a society of pragmatic "Yankee toolmakers" who have ignored the quality of their visual environment until, as he says, "it is almost too late."[1]

Our problem as educators, planners and architects lies in helping people with little tradition for appreciating beauty and who may be conceptually educated, but visually, mainly illiterate. This lack of ability is found, I believe, among the leadership of the country as well as those with less opportunity. Effecting changes in behavior in one group will not necessarily change the behavior of other groups. But unless persons involved in the power structure and administration of cities, as well as all the other inhabitants, become concerned with the visual quality of their environment, the inertia of some can annul the efforts of the others.

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[1] Murphy, Franklin D., Interview "West Coast Report," Christian Science Monitor, July 10, 1965.

My charge at this conference is to identify some of the complex problems involved in helping the economically and socially deprived to live in cities, whether they are moving from rural to urban poverty, from slums to renewal, or learning to improve the situations they are in.

Problems in Using Research

One of the difficulties we face is that, as members of a professional subculture of the American middle class, we are looking at the situation through our own mores and value system. Though we can identify ourselves in broad social contexts and probably take pride in being liberal and relative, rather than rigid in our thinking; we all need to be made aware that our responses to other people's problems are somewhat culture bound. Also, each of us brings somewhat different professional training into play. We look at the situation with differing concerns. Perhaps a primary value to be derived from this meeting is that we may learn from each other's points of view, thus broadening our bases from which we proceed.

The research materials on studies of the deprived share the same diversity that we do as a group. Each study starts from some philosophical and professional basis. What may appear to be conflict in results may only be the differing approaches to the problems and not invalidate either set of findings. For example, studies looking for cultural diversity in values, attitudes and life patterns of different economic and ethnic groups indicate clear differences between groups; similarities between impoverished people can also be found, if shared behaviors are looked for. Two sociologists who exemplify these differences are Leonard Schneiderman, who has studied commalties of value and life-style among impoverished people[2] and Milton Gordon[3] who has made an extensive study of the research on "cultural pluralism," the variation and persistence of ethnic and religious culture patterns that cross economic and social class lines, and that continue from generation to generation.

These two points of view are important to us as it seems to me that we need both concerns if we wish to help the deprived not only to desist from contributing to cities' decay, but to appreciate and contribute to their aesthetic qualities. If impoverished people have diverse values and attitudes we need to be aware of what has meaning to which groups of them; but in the degree they are alike, we can generalize specific ways to help them all in those aspects of their life-style that are similar.

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[2] Schneiderman, Leonard, "Value Orientation Preferences of Chronic Relief Recipients," Social Work, Vol. 9, No. 3, July 1964, pp. 13-18.

[3] Gordon, Milton M., Assimilation in American Life: The Problems of Race, Religion and National Origins (New York: Oxford University Press, 1964).

Professional Biases

First let's deal with our biases in trying to help lower class children. If we follow the general literature on the poor we probably assume that their social organization is disoriented, that they are lazy because they don't work for the future, and that they live in narrow limited worlds. Schneiderman, as a sociologist concerned with social welfare problems, identifies these concepts as middle class perspectives. He feels social welfare workers have problems helping the poor because of their middle class values and fail to recognize that the impoverished have a culture or life-style of their own which has developed through their interaction to an environment of severe lack. He says, "Consideration of the long range results of his action may be irrelevant and even incapacitating."[4] Further, what we observe as weakness in problem solving and ability to adapt by our criteria can actually be a high level of adaptability and problem solving by a person who must survive in his world as he sees it. It isn't the way we would adapt because we don't see his world as he sees it. There is probably far more social organization than we realize because we don't recognize its patterning, and far more effort to maintain life that doesn't fit into our stereotype of "work." The main directive we can gain from this is our own need for cross cultural experience, if we are going to either plan for or educate the deprived.

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[4] Schneiderman, Leonard, "Social Class, Diagnosis and Treatment," American Journal of Orthopsychiatry, Vol. XXXV, No. 1, January 1965, pp. 99-105.

Commonalties Among Deprived Persons

Schneiderman has made a comparative study of the value orientations of social welfare workers and teachers as compared to the values in families continually on relief. Though he generalizes from his findings more broadly than many would about all poor, he does give us what may be some useful clues in trying to meet their needs, as well as help us become more familiar with our own view points. He gives us means for identifying the differences in "essence of a design for living under different distinctive life conditions."[5]

The key values in which he found significant agreement within groups and differences between groups that have implications for us are as follows:[6] Teachers and social welfare workers followed the pattern the Kluckhohns found in their analysis of the dominant American culture.[7]

1. They generally preferred the future over present time orientation, though less strongly than the general dominant culture. The deprived were most concerned with the present.

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[5] Schneiderman, Op. Cit. (1964), p. 13.

[6] Ibid., pp. 15-16.

[7] Kluckhohn, Florence R. and Fred L. Strodtbeck, Variations in Value Orientations (Elmsford: Row, Peterson and Company, 1961). pp. 10-19.

2. The teachers and social workers ranked in order of preference their attitudes of ideal relationships of the nuclear family to the larger relational group: first individualism of the small family, then collateral family ties, then lineal descent. The deprived preferred the first two equally -- thus indicating that a value on individualism was less dominant and families more tied to a larger collateral group.
3. The strongest differences were between the emphasis on doing of the representatives of middle class culture and the emphasis on being by the impoverished. When this is compounded with doing for the future as compared to being for the present, the differences are even greater.

This particular study would indicate that we have a process of acculturation to undertake. Teaching people to learn a new culture and new values may be necessary for them to appreciate and contribute to the city--(1) working for the future, (2) developing more family individualism, and (3) learning that there is pleasure and progress for themselves and their family to be derived from doing things, not only for today but for the future.

A further difficulty of teaching a new culture is the general life-style of the deprived compared to the dominant culture. They do not place a strong value on improvement, their assumptions above "human nature" are that "one is what one is" and "one lives with what is given," rather than self-improvement and mastery over nature. Schneiderman hypothesizes that these people have a strong resistance to people who would change their values and life-style because they cannot see how it would work in their society where there are few expectations that the future will be any different from the present.[8] "Working for the future," improving the city for a better tomorrow--the day after tomorrow, even--may be a threatening concept, because of lack of expectation of change or that today's being should be wasted on a tomorrow they have little hope of affecting.

Cultural Variation Among the Deprived

In the Kluckhohn study of five southwest subcultures, variability from the dominant norms were found. They deal with the subject with considerable complexity, comparing Spanish-American, Texan, Morman, Zuni, and Navaho living mainly in rural environs. The Texans and Mormans, though differing in detail, fit the dominant American culture pattern generally. They are future oriented, believe man has power over nature, stress individualism over collateral or lineal family organization, and have strong values on doing over being. The Spanish-American, by contrast, is less interested in individualism, though it is first choice, but they are almost equally concerned with family lines and collateral relationships, their preference of one value over the others being only slight. In their orientation to time the present is significantly more important, then the future and then the past. In their relationship of man to nature, man as subject to nature is most preferred, and being is significantly more important than doing. These differences explain a great deal of the lack of communication and disrespect often found between Texans and the Spanish- or Mexican-American.[9]

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[8] Schneiderman, Op. Cit. (1964), p. 17.

In my own work with art teachers who taught in city slums in the Southwest, in which over 60% were Mexican-American, we found the emphasis on being predominated over doing. Most of their responses to questions concerning leisure were passive--talking, watching T.V.--we could get little evidence that they built, made, constructed anything.

We obtained little evidence that many of them knew why they were in school; it appeared that it was another part of the environment that one was subject to. We asked them to check the most important items in a list of values. Sixty percent rated being happy as important, only 25% checked getting ahead of others and working alone. Working hard, using your head, and helping others were considered important--but how much of this is direct feedback from what they were told over and over again in school and how much they learned in their home culture we do not know.[10]

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[9] Kluckhohn, Op. Cit., (1961).

[10] McFee, June King, "Art for the Economically and Socially Deprived," in the 64th Yearbook Part II of the National Society for the Study of Education, ed. Reid Hastie (1965), pp. 153-174.

A Mexican-American graduate student, who operated easily in both cultures and languages, questioned students' responses in Spanish to art teachers' directions in English and found little understanding taking place.[11]

This problem is not unique to the Southwest; the Spanish speaking people from Puerto Rico and Mexico have constituted our greatest influx for some years, and though concentrated in some areas are found throughout the country. The Cuban refugee, though having a language problem in many cases is middle and upper class in his behavior and so has fewer cultural barriers.

Cultural variation is not to be found just among new arrivals, but among all groups where a subculture of variable values and attitudes are shared by groups of people, who in most cases share a common heritage. These variations cross socio-economic class lines.

Cultural Variation and Social Class

A new term by the sociologist Milton M. Gordon is particularly helpful--it is _ethclass_.[12] He finds it necessary in describing the ethnic groups within the different economic strata of society. On the basis of his review of sociological research and his own studies of cultural pluralism, he posits that subcultures of race, religion and national origin are much stronger than has been assumed.

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[11] Garcia, Rudy, Unpublished paper (Arizona State University, 1965).

[12] Gordon, _Op. Cit._, pp. 51-54.

Sub-classes and groups, according to Gordon[13] are no longer just spacial, or located geographically. A family of a given ethnic background and social status can generally move to other cities and towns and find their own "cultural home." For the deprived, moving may only be horizontal. The society in which they have interacting skills will tend to be in the same socio-economic strats. At the same time, cultural diversity is found geographically and on most socio-economic levels. The American Indian, the Mexican-American, the Negro, the Oriental, the New England white Anglo-Saxon, the religious and/or cultural Jew, the Irish, the Italian, the Eastern, Northern, and Southern European, the Southern American, the Southwesterner, the peoples of the newly cosmopolitan Pacific Coast all represent multiple social classes, cultural, economic, and social subgroups; and man's culture, woman's culture, teenage culture all see symbolic meaning in somewhat different and changing ways. Some segments of all these varieties can be found among the impoverished.

Implications of Differences

The Kluckhohn study helps point out differences among deprived people. The Navaho and Zuni have been most impoverished by our standards; their way of living, though in rural reservation communities, is like the poor living in cities. But they had a high value on doing by the Kluckhohn measure.[14] We are all familiar with the results of their value on doing.

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[13] Ibid., p. 162.

[14] Kluckhohn, Op. Cit.

We cannot assume that a poor Indian child will have the same values as a poor Mexican-American child. We need studies made of Indians in relocation--if their values change--or if Mexican-American children who strive for Anglo culture become more involved with doing and caring for the future. The point I am stressing here is that a value system may change or persist in changed environments. Further, and perhaps more important--as we learn about groups and identify general tendencies and life-style patterns, we need to recognize that any given individual may be a variant from that style, any group's life style may be in transition, and other groups who may share much the same experience may vary in response to that same experience.

Our task is to look for working generalizations about groups of people, while we constantly watch ourselves so that we are not trapped by the same generalizations that have been useful to us; that we don't over-stereotype people or groups or come too quickly to decisions about them, for they may be changing.

The civil rights movement, motivated by middle class Negroes who have learned the nature of doing for the future, is giving other Negroes the opportunity to get involved in something that by its nature involves doing and working for a better tomorrow. Frank Riessman points out the value of commitment and involvement in improving mental health particularly among the deprived.[15] The studies on anomy indicate that the feeling of isolation from the dominant society, inadequacy in operating with the needed social skills, is strongest among the deprived.[16]

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[15] Riessman, Frank, "New Models for Treatment of Low Income Groups," Urban Scene, January 1964.

To those trained in education with the melting pot as an ideal, this pluralistic-culture with multiple value-systems may seem paradoxical. Even if we decide that the core culture or middle class culture should be the focus of public school education for all American youth, we need to re-evaluate our goals in terms of the ethnic and cultural diversity of society, particularly if we want them to learn to live more effectively in cities. As art educators, our problem is complicated by the fact that the middle class which dominates the educational system has not embraced the arts as central to its culture. It still has the stigma of being for an economic and cultural elite, and done by somewhat marginal people. Another contradiction emerges with the recognition of social class as a social reality by an educational system devoted to the preservation of an open society. The concept of the open society itself appears to exist within a middle class framework; that is, open from the middle class standpoint, and the school an institution for helping everyone become middle class. We not only have to educate the middle class in the values of aesthetic discrimination, but we have to use their educational system to teach art to all others.

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[16] McClosky, Herbert and John H. Schaur, "Psychological Dimensions of Anomy," American Sociological Review, Vol. 30, No. 1, February 1965, pp. 14-40.

These research findings we have discussed are just beginnings at understanding a large segment of our population that in the main has been ignored. Sociologists have given us facts and figures, but we are just beginning to study the life-styles or varieties of culture patterning arising from poverty. But to those of us concerned with cities, it is a major concern because our best efforts may be defeated unless we can reach these people who increasingly are becoming urbanized.

Urbanization Trends

The national average growth rate of cities from 1950 to 1960 was 26.5%. The percentage of this growth that comes from any one deprived group is hard to estimate, but by 1960, 73% of Southern Negroes lived in cities and 90% of them were in the South and in rural areas.[17] Not all Negroes are deprived, of course,--their middle class growth is most heartening--but a large majority are inadequately prepared for urban living. We must also add to this the chronically poor from all ethnic groups who also are becoming increasingly urbanized.

Urbanization problems are also compounded by automation, where there is a decrease in the number of first job opportunities for youth entering the labor market. The deprived youth are entering at the same time as the rest of the young people born during the post World War II baby boom. This results in more competition for fewer beginning jobs. The deprived, whose background does not prepare them for profiting from education, have a losing battle--they can only fill the lowest skilled jobs, which are just eliminated by automation. Honestly faced, their chances of getting out of their present status are decreasing rather than increasing, unless our concepts of what is socially useful work are changed, and a broad based new concept of work develops through which people can maintain their existence.[18]

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[17] Lee, Everett, "Internal Migration and Population Redistribution in the United States," in Population: the Vital Revolution, ed. Ronald Freedman (Garden City: Doubleday and Company, 1964).

Directives for Educators, Planners and Architects

If we as a nation really tackled the problem of renewing our central cities, from the bottom up instead of just the top down, and we as art educators, architects and planners could bridge the cultural gaps between ourselves and the deprived, we could help many of these people find socially useful work through the arts. In a machine age many artisans could reasonably be the individuals who provide culturally symbolic meaning for the diverse peoples who live in our cities. If we were more willing to study the symbolism and art forms of the different ethnic groups who have them, this symbolism could be preserved in art education as a means of encouraging cultural pluralism. The melting pot concept has rubbed off much of the richness of meaning in our cities--renewal often eliminates it--but a sense of identity of differentiation of groups appears to be necessary if people are to overcome what Chancellor Murphy calls the dehumanization of the city.

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[18] McFee, June King, "Society, Art and Education," Address at Pennsylvania State University Seminar in Art Education for Research and Curriculum Development (in process of Publication), U.S. Office of Education project V-002.

Perhaps a second area we need to explore is means for helping the impoverished feel that they are part of the community; that their contributions are respected and valued. Small successes, rather than continued failure and disrespect, could bridge the gap to cooperative planning.

If we as planners, architects and educators will accept the concept of the pluralistic society and encourage symbolic diversity in our cities at the same time that we are encouraging appreciation and improvement we may bring more of these people into involvement in maintaining and appreciating.

A pervasive style though elegant from many points of view may be so sterile in meaning to large segments of metropolitan people that it could decrease rather than increase appreciation--it could alienate rather than give form and continuity to the social structure of a community.

A third area we could develop in art education is the teaching of design in terms of the immediate environment in which slum children find themselves. Before this could happen they would need to see that doing had an immediate present value for them. That ordering, repairing, utilizing what one has can contribute to living--that there is pleasure in doing as well as being--that what one does today can affect tomorrow. This requires humility on our part as far as our standards of what is art are concerned. But unless we begin where they are, with their cultural values and meaningful symbols, we cannot hope to change their perspectives for either respecting or appreciating the city.

Ideally, I submit the following initial goals for education for urban aesthetic education of the deprived.

1. Preserving, through their own creation, the symbolism of their background culture if it has meaning for them.
2. Developing independent judgment in evaluating what is presented to them in the city.
3. Learning that they are part of the city and that it is important for them to take responsibility for their contribution to the public view.
4. Learning that doing can change tomorrow through developing basic skills in production and maintenance of what they do possess; learning to evaluate the usefulness of their acts.
5. Becoming aware of the differences between order and disorder, and the differences in impact these may have upon themselves.
6. Learning ways to make order and variation through groupings of color, of forms, of line and textures, etc. with minimal materials.
7. Developing new avenues of socially useful work through art.

To reach these goals we need understanding of cultural variety and opportunity to experiment with means for changing behavior, values and attitudes.

Summary

The key issues we have discussed are as follows:

First, we find that American culture, as studied by sociologists interested in social diversity, is much more complex than we may have imagined. Subcultures appear to maintain their characteristics even when they change socio-economic levels. At the same time that we find diversity, we can also find some commonalties among many people who live in poverty, with emphasis on being for today rather than doing for tomorrow, on accepting rather than changing their environment.

Second, minority groups are emerging into fuller citizenship roles through increased civil rights, but within these groups the opportunities to utilize these rights varies significantly.

Third, the plight of the economically and socially deprived is not helped by automation, population increase, and the decrease of jobs, even though civil rights may give them more right to opportunity.

Fourth, the increases in population that are centering in urban areas, the increase of megapolis, is bringing many people to cities who know little of the ways of city culture. Urban renewal without some education and continuity from past culture may create new problems of anomy, and new slums.

The three areas in which we can derive implications from these changes are:

1. The improvement and increased appreciation of our cities is dependent upon education for all citizens, but the type of education needs to be varied, depending upon the cultural background and socio-economic status of the particular groups being educated.
2. Symbolic diversity needs to be maintained and developed to give richness and cultural meaning to the city if all its members are to be considered.
3. If doing for the future is necessary to learning aesthetic discrimination and putting it to use, then many deprived children will need to experience productive work and have opportunity and reward for evaluating the ongoing uses of their productions.

I would like to finish with two crucial questions: (1) Can we help children learn to respect their unique ethnic values while we help them achieve the ability to appreciate what is common to all citizens in a city? (2) Can we teach these children and youth middle class values if these values decrease their capacity to operate efficiently in their own society unless we also provide the educational and work opportunities which will allow them to leave their deprived status?

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Cities and Schools

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We have come here to talk together about cities, about the amenities of city life and about the possibility of encouraging our system of public schooling to make a significant contribution to the development of an appreciation of urban amenities by our young people in school.

This is an exciting opportunity. For two and a half days we will sit around this table and talk. Each of us will learn something about how the rest of us think about urban problems today. We will no doubt leave this conference in some degree changed, in some degree informed, but will we be able to leave this conference with an idea, an insight, a possibility for amilorating the dilemmas cities face today?

My belief is that if we are to acquire insight, we must abandon myths. Perhaps what we should try to do first is to admit that we don't know how deliberately to make cities safe, exciting and beautiful. Whatever we propose can at best be only plausible alternatives.

Both plans for schools and plans for cities have in the past been plagued with a pleasant rhetoric that has frequently led to unhappy results: hugh portions of our school population escape as soon as they are legally able; delinquency rates often rise when people are moved into the supposed improved housing that urban renewal provides. Sometimes when we think about our cities, we are moved by nostalgia for the presumed virtues of small town life, and when we think about schools we are influenced by metaphors that tempt to think that, for example, with the simple expedient of a textbook or a cirriculum guide an appreciation of urban ammenities might somehow be imparted to our children. Planning for cities and planning for schools is much more complicated, and it is this complexity that is responsible for the dilemmas that both cities and schools face. Jane Jacobs discovered this dilemma. What she has to say is as true for schools as it is for cities:

> It is fashionable to suppose that certain touchstones of the good life will create good neighborhoods--schools, parks, clean housing and the like,...How easy life would be if this were so! How charming to control complicated ornery society by bestowing upon it simple physical goodies. In real life cause and effect are not so simple.[1]

Simple physical goodies in the form of new buildings either garish or beautiful, new textbooks for children either debauched or intelligent, spacious malls either used or deserted will not of themselves remedy the problems of either cities or schools.

We should begin with an appreciation of our ignorance. Knowing what we do not know may tempt us to think about the world at hand. If we can pay attention to the sounds and sights of our cities, we may develop fresh conceptions rather than retell old myths:

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[1] Jane Jacobs in Death and Life in Great American Cities.

> There is a poignancy in all things clear,
> In the stare of the deer, in the ring of a
>   hammer in the morning
> Seeing a bucket of perfectly lucid water
> We fall to imagining prodigious honesties.[2]

And that is perhaps what we should do: imagine new honesties.

How can schools facilitate the appreciation of urban amenities? Is the answer a new textbook? Is the answer a new film? Is the answer a research finding that may show a statistical observable difference in art appreciation (measured by some test) that may result from one or another method of instruction? Is the answer instructional heroism on the part of some teacher? In my opinion none of these alternatives will prove fruitful. Although, a well-written book about cities will always be welcome. A new film, if it is authentic in its treatment of ideas, people and things would be a pleasure to have available. And without heroism, we cannot expect or perhaps even deserve an interesting environment in which to live.

How then can schools facilitate the appreciation of urban amenities? What else is a thinkable possibility? My suggestion is to answer some other questions first:

1. How do cities work?
2. How do schools work?

If answers to these questions are forthcoming, then it may become reasonable to suggest some possibilities for schools that might make a contribution to the improvement of urban amenities.

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[2] Richard Wilbur

To anticipate my thinking, let me suggest my approach to the question about schooling and urban amenities. My answer can be simply said or written: let us seek to transform our established bureaucratic system of schools into genuine urban facilities. Perhaps this answer will make no sense to you at this point, but I hope that I can encourage you to regard it as plausible and a practical alternative. And you should be forewarned of my intention.

How do Cities Work? The form of this question calls attention to the presupposition that a city should be thought of as a process, and any plans for preserving city amenities should be founded on an awareness of the workings of that process. Until we develop some reasonable theories of city life, there is little hope that we will do more than replace one ugliness for another.

The literature that deals with problems of cities usually does not report efforts of men to understand the workings of cities: it reports the moral dismay some men feel at the ugliness of some aspect of city life.

Two solutions to the ugliness of cities may easily be found in the literature: one solution is to seek to impose upon a city the organization and community that nostalgically was thought to have been the beauty of small town life; the other solution is to ignore people entirely and make cities into communities of buildings that may form an interesting design but entirely lacks human dimension.

Since city planners have no adequate theory of cities, they moralize, and moralizing about delinquency and ugliness has only led us to greater and more monumental travesties of planning:

1. There is the tendency to ignore existing people and cities and to devise plans, arrangements and buildings for often entirely imaginary peoples, needs, interests and styles of living.
2. There is the tendency to project upon real cities conceptions that are sometimes monumental and sometimes rural but in any case usually destructive of the vitality and amenity of city life.

The first task of this conference and, perhaps, the first task of Urban America might be to encourage and support the development of an adequate theory of American cities.

How do Schools Work? I have more to say about cities, but let us explore schooling in the United States today. Let me simply list some prominent features of schooling:

1. All children must attend: we have compulsory education.
2. There is an established curriculum that is approximately the same for all of the communities of our nation. Although some schools are new and some are old and although some are run like prisons and some

like social clubs, the academic tasks that children are called upon to do in various schools and school systems are marginally different.

3. Textbooks are perhaps the best illustration of this established curriculum. An examination of textbooks dealing with social ideas will reveal them to be, I believe one of the most debauched literatures published in our country today.
4. There is an established school building and classroom. Classrooms are of approximately equal size. Each room is usually filled to capacity with desks, and students spend most of their school day sitting in these desks and either reading textbooks or listening to teachers talk about textbooks.
5. Teachers typically have low pay, low status, ineffectual professional organizations, little responsibility for the curriculum and the routines with which they are to work.
6. School administrators very often, think of themselves as involved in public relations and business management. They have few intellectual interests, and are primarily committed to the "system", whatever it happens to be. Their talent is politics; their distaste is for ideas and idiosyncrasy.
7. Both teachers and administrators very often have gone through teacher education programs that called for

little contact with academic scholarship.

8. Both teachers and administrators very often have gone through programs that encourage them to be psychologically concerned with childrens' well-being. Thus, most professional educators have a self image of helpfulness that focuses on psychological matters.
9. The relatively low pay, the demand by school milieu for intellectual docility, the relatively low intellectual appeal of professional education and the preoccupations with psychological helpfulness tends to insure that intellectually oriented, independent, critical, individuals will either not enter or not remain in teaching.
10. The clerical duties, the police duties, the number of children for whom a teacher is responsible, the genuine difficulties of the ideas with which teachers work, and the selection procedures that have tended to eliminate idea-oriented people all encourage teachers to make uncritical use prescribed routines, materials and approaches.

Misleading books, boring school tasks, effeminating routines appear to be a fundamental aspect of school life. Much of our schooling seems to have little to do with ideas and critical scholarship. What theory about schooling can be developed that accounts for these simple observations that one can make about our schools?

Our schools seem to provide a compulsory experience of socialization. Children appear to be routinized to engage without complaint in tedious tasks, to accept passively arbitrary adult authority, to be punctual and to seek their satisfactions in sports, school politics and sociability. Individuals who cannot adjust to this process of bureaucratization drop out of school and lessen their chances in our administered society. Of course, drop-outs do illustrate a minimum accomplishment: they avoid the uncritical acceptance of the myths that are dispensed in schools.

Our schools, in their personnel, in their organization, in their materials, exhibit indifference to ideas. Teachers and administrators are selected for their unconcern with intellectual issues. The commitment to helpfulness, to well-intentioned planning that teachers express is a dedication to facilitate our children's efforts to join unreflectively a peculiar sub-society that is very much unlike the urban society within which it is located.

Within this sub-society, intellectual work and discovery have been made trivial because they are to be unattractive. Books have been made dull because they are to be ignored: they encourage distaste and contempt for intellectual concerns. In school one learns of bureaucratic authority, of bureaucratic deception in the quest for grades, and of the irrelevances of books and ideas.

It may be that teachers and administrators in the past have been "helpful": this learning may have been useful for children entering a society regulated by custom and conventional wisdom, and practical affairs, where intellectuals are rootless and often disfunctional, and only in occasional demand much as prostitutes are used: of necessity but with contempt.

Cities and Schools

How do cities work? An answer to this question cannot be attempted here. But a few observations are possible. Life in a city contrasts with life outside of a city. It is this contrast that illuminates both the dilemmas of cities and the dilemmas of schools:

City Life	Town Life
1. There is separation of work and residence.	1. There is much less separation of work and residence.
2. There is mobility: both social mobility and physical movement.	2. There is little or less mobility: social conditions are much more stable, and there is much less physical travel.
3. Work makes a limited claim on the life of an individual.	3. Work makes a substantial claim on the life of an individual; to some extent a man is what he does in a small town.

4. Work is secularized. People change jobs and profession; city people do not follow the occupation of their parents. A job helps a person make money; his work may be an after hours affair.	4. Much less secularization of work; job and work are confused. Market productivity defines meaningful human activity.
5. Anonymity makes possible the freedom of moral choice.	5. Community imposes the demand to follow the "law" or face peril.
6. Values are relativized; cities are pluralistic.	6. Values tend to be established; all must conform.
7. Cities offer the danger and the freedom of choice in many contests of life.	7. Small towns offer the comfort and security of established values and limited opportunity for choice.

The intellectual style is ironical; the intellectual, where-ever he lives is an urban product; the anti-intellectual has the small town security of an established moral and intellectual order. The mood of the city is ironical; the mood of the town is self-confident. It is the conflict between self-confidence and irony, between an establishment and freedom that troubles both cities and schools.

Anonymity may lead to despair as well as freedom; mobility may lead to crime as well as opportunity; the relativization of values may lead to ugliness as well as beauty.

Plans for schools and plans for cities reflect this dual possibility. Our established system of schooling that is the same everywhere for everybody is a small-town uncritical self-assured approach to schooling. There is little or no pluralism in school opportunities. Dropouts, boredom and violence are natural developments in a parochial system of schools in an urban environment. The city school is the paradigmatic example of small-town values in the midst of our cities, and until we alter the institution of city schooling. I can see little hope having our schools contribute to the development of urban amenities, because our city schools are not an urban amenity.

The conflict between cities and towns also illuminates the problem of city planning: much of the search for ways to avoid ugliness has been attempts to deny freedom: efforts have been made to re-establish town values in urban settings. Suburbs, perhaps, are the most obvious and garish examples of the flight from freedom and danger in city living. The essential problems of city living are safety and ugliness; whatever solutions are proposed, if they do not preserve the basic freedoms, the basic amenities of city life, will not be viable in an urban community.

The spreading secularization and urbanization of our nation imposes upon us all the demand that we re-think our plans for our schools and our plans for cities. Much of the criticism, in recent decades, of books, schooling, and city life, by intellectuals has probably been an expression of dismay and chagrin at being ignored by both educational and political bureaucracies. Practical men of education and practical men of power in the past have ignored intellectuals. But societies change, and the demand for intellectuals in politics and in education is increasing and this has implications for city politics as well as city schools. The election of President Kennedy, an urban dweller, was perhaps an expression of change of attitude by Americans towards intellectuals and the value that is or may be attached to ideas and the ferment of cities.

The ideological conflict in which we are engaged, the exploration of spaces and our transition from an economy of scarcity to an economy of relative abundance have made the work of intellectuals relevant to the affairs of our society.

It is this transition from a society that was devoted to things and men of action towards a society that is likely to be preoccupied with ideas and their control that has sharpened our conflicts regarding books, schools, and cities.

As can be expected, the first thrusts of men of ideas have dealt with mathematics and science. These are the utilitarian disciplines: they serve both business and the military. Science education in many of our schools has been rather farcical, and this is probably intolerable in a technological society. We can expect that our children in the future may encounter somewhat more authentic mathematics and science, but an improved mathematics and an improved science program is not enough: we must search for clarity in our understanding of ourselves, our cities and our schools.

This conference is an expression of concern by urbanites about the problems of cities and the functions of schools. Many of us are unhappy with the sentimental view of the world that is portrayed to children in school. Many of us are unhappy about the quality and chapter of life that children lead in school. Many of us are unhappy about the quality and character of life that some city dwellers lead in our urban environments. The complaints are inextricably united.

What are the amenities of city life? They are not visual but personal, not material but ephemerial, not self-deceptive, but ironical. The amenities of city life are such things as these:

1. The possibility for anonymity and selective self-disclosure.
2. Mobility for play, work and adventure.
3. Specialty facilities that permit a plurality of tastes, interests, and pursuits.
4. Functional relationships rather than propinquity relationships.
5. The opportunity and the danger of choice.

Plans for cities that do not preserve these amenities will most likely lead to ugliness and violence in our cities.

Our schools are a primary city institution that violates almost every one of these amenities of city life, and thus predictably encounters the problems and uglinesses that come with the denial of city freedoms and the imposition of the securities of town values.

It seems to me that in a general way that schools that reflect the amenities of city life should have such virtues as these:

1. The concept of neighborhood schools should be abandoned as a town conception unsuited for the urban community. Function rather than propinquity should determine schools' attendance. This means that fundamentally different kinds of schooling should be freely available to any who wish to attend.
2. The notion of compulsory schooling should be altered or abandoned. At most, compulsion should impose the obligation upon young people to do something and no particular thing. The city if the milieu of choice, and choice in schooling should be a city possibility.
3. The notion of school should be made as diverse as the imagination makes possible.
4. A great effort should be made to make the life of a teacher in any sort of school responsible; and worth living. That is life in any school should reflect urban values for both students and teachers.
5. Material in use in school should reflect city values. They should be authentic, accurate, and reflect the irony that all knowledge of the human situation entails.

I can think of several ways to confront the dilemmas of schools and cities:

1. Direct research efforts to expose the workings of both cities and schools as human institutions.
2. Direct efforts to develop alternative conceptions of schools that might be plausibly tried.
3. Seek to persuade boards of education in cities to pluralize the notion of school and to offer each student choice among functionally different sorts of school opportunities and school milieu.
4. To develop and publish on an initial basis, alternative materials that reflect the irony of the human situation in cities and elsewhere.

The problem of planning for schools and cities is complex; our only hope is to abandon our rural myths, and seek to preserve in the city and in the city schools the amenities that make life in cities a danger and an attraction.

RECOMMENDATIONS
to Urban America, Inc.
to our colleagues, teachers, architects,
planners, philosophers, writers,
film makers, interested in educating
the American people to see, to
cherish, and to renew their
environment.

An academic conference of seminar proportions convened in the middle-west of the United States in the nineteen-sixties, provides an unpredictable kind of experience, as one anticipates such an event. The achievements of such a conference may seem no more clear cut as the last conferee boards the plane to return home.

But a conference in which ideas flowed freely, and strongly expressed contrasts of view points were common, can have produced a coherent pattern which will emerge from an examination of the data available in the wake of the meeting. I believe that most of the conferees at the "Conference on Materials and Methods in Education in the Appreciation of Urban Beauty" left the University of Wisconsin with some sense that a job had just begun. Because each of us was aware that not a single facet of the problem we undertook to explore had been long enough discussed to reach conclusive agreement. Participants in brief statements which they drew up before they left, or which they sent back to Madison later, without exception noted items which they insisted must be more fully developed in the near future.

It is now apparent that the individual reactions, and the grouping of reactions, constitute a remarkably cogent basis for the recommendations which follow. I hope that our colleagues will, in the main, agree with the interpretations here given to their contributions. We met, the research paper on recent art education work was distributed, along with other materials from several conferees. June King McFee gave her paper which is a part of this report, Millard Clements presented his paper. Later Mr. Denny showed the A.I.A. film No Time for Ugliness.

Immediately following these presentations, a vital and inevitable battle was joined. In this section of the report there cannot be more detail given on the moment-by-moment progress of discussion, but it is of the greatest importance, at this point, to note what occurred.

Understandably, several members called for some definitions of terms, for clarification of concepts, for a recognition of the need for a system of terminology. Later on these pleas were recognized and many recommendations will deal with the overall scope of concept and definition.

But it is important to the final organization of thought stemming from this seminar, that the need in American life for stimulating a "passionate involvement" with one's home environment, came first in our thinking. Douglas Haskell, describing the process by which he believes words like "sprawl" and "scatteration" were introduced into architectural terminology, successfully shunted discussion into the channels of how individuals come to a lively interest in their surroundings, and away from the problems of definition of terms.

Involvement with the Environment

A first group of recommendations, then, will be those which deal with various ideas, projects, schemes, philosophies, materials--all aimed to increase child and adult involvement in the visual, three-dimensional shape of the world we inhabit.

1. For the younger school children every avenue of direct experience with environment must continue to be explored. Every contact with the environment can be such that vision, tactile sense, intellectual grasp, is extended to comprehend the aesthetic, as well as social significance, of the child's surroundings.

2. The aesthetic-emotional appeal of space and structure can be made a part of child consciousness in the following contexts:

   A. Field trips to local spots--supermarkets, museums, fire houses, parks, zoos, city halls, capitols, court-houses, theaters, libraries, television-radio studios, factories, airports, seaports, etc. etc.

   B. Expressive art activities can be deliberately guided to strengthen the identification of the individual with his sense of community, of place.

   Media available should be as diverse as the culture permits--and as simple. Crayons, pencil, paper, paint, clay, wood, coth, plaster,--as well as sand, dirt school yards, junk of all kinds comparatively non-toxic and without ragged, rusty cutting edges.

D. Recasting day-to-day, week-to-week, year-to-year, the school environment, in the image of this child, this class, this year's student group, needs to be encouraged.

3. There is a genuinely new territory to be explored in conducting such activities by the teacher sophisticated enough to develop school experience so as to include the visual-emotional-aesthetic component as a conscious part of each encounter with the child's environment.

4. June King McFee's emphasis on the need for getting the child of poverty involved in doing in his relationship with environment, rather than only being is one which can and should be explored in an extended experiment.

5. In experimenting with school experience oriented to an involvement with environment, an open, creative, evolving value system needs to be developed. Toward that end teacher education needs redirection in several attitudes.

The prospective teacher can become alert to the variety of socio-economic groupings and the varying aesthetic value patterns acceptable to the different groups.

Ethnic groupings may also have strongly developed value patterns as to the quality of environment they seek.

Cultural diversity can be a positive good in our society. There is no striking evidence that the middle-class suburban environment created since World War II is necessarily the optimum aesthetic environment which should be held, consciously or unconsciously, as a goal for the nation.

Emotional reactions and dawning intellectual awareness of pleasure and fear, of distrust and security, of admiration and dislike, of beauty and ugliness, need to be brought out of the child's own experience.

Educational materials which begin with the avowed purpose of imposing upon the individual a set of "correct" values aesthetically or socially, may succeed only in submerging and negating a fruitful identification of self with present environmental setting, and, even more damaging, with future possibilities of change, growth, improvement.

6. Objectives of the contemporary artist need assimilation into education for aesthetic awareness of environment.

Individualism, clarity and force, of vision of environment is apparent in the work of artists. There is need that these qualities be recognized and used by teachers. Neither the anecdotal approach to art works, nor the purist, isolated treatment of art as timeless and rootless, in all but a rarified aesthetic experience, is adequate for our day.

The complex and stimulating relationship of artists' work to the dynamics of twentieth century American environment, in visual, tactile reference needs reinforcement in education.

Artists whose work needs seeing in this context would include Hopper, Davis, Sloan, Hartley, Stella, Tanguy, Gorky, Pollock, Tomlin, Kline, Segal, Warhol, Noland, Rauschenberg, Lipschitz, Nakian, Lippold, Mallory--to refer only to a small number of American artists by way of example.

Highly individualized visions of artists, photographers, motion picture people, critics, writers need to be made more available, more useful in school presentations.

Examples are:

Vincent Scully on "Shingle Style"

Walker Evans' photos of America in the depression decade.

Lewis Mumford's most influential critiques deocumented and illustrated.

"Documentary" film from the thirties to the present with strong emphasis on environment.

Ben Karp on the sawn ornamentation of nineteenth and early twentieth century carpenter-built houses.

Frederick Kiesler's sculptural architecture.

Pol Bury's moving sculptural forms.

Douglas Haskell on positive qualities of American
advertising art.
Tivoli Gardens, Copenhagen--rococco in electric lights.
Times Square, New York--American jazz idiom in light.

Concepts, Methods, and Materials

As the hours of the conference passed, discussion of the need for nurturing intense personal concern with one's environment became less dominant, and a return to the problems of _what_ concepts could and should be taught came again to the fore.

The recommendations which can be stated under this heading are more specific, and will also be seen to have innumerable points of reference to the more general pattern of educational procedure, attitude, understanding which are emphasized in the first section.

1. Studies can be encouraged in defining the concepts of urban aesthetics which are reflected in the work of contemporary designers, and which are both valid and viable in educational usage. (Based on note from McFee)
Smith now working in this area.

2. Representative studies of selected urban environments can be made of the aesthetic environment as it has been shaped by historical, social, political, natural forces. (Note by Forrest.)
Bookbinder, Logan, Denny now working in this area.

3. Books, films, slides, maps, tape recordings are needed to aid in the development of perceptual awareness of the environment. The feeling of architectural space, the value and quality of symbolism in architectural form, the very materials of structure, the relationship of street to structure, tree to river, to public walk, the interflow and the boundaries of residence, industry, commerce and transportation--all need documenting copiously to provide vicarious experience in the classroom. With the materials there needs to be commentary which aids in the development of awareness of the richness the environment has to offer. (It is in this area that propaganda for a too narrow, or a too class biased aesthetic, is specifically warned against.) Haskell, Denny, Whittaker, Hayes now working in this area.

4. A study on "Problems and Procedures in Seeking an Aesthetic Synthesis of Architecture, Painting, Sculpture, and Urban Design," is being proposed. (Note by Conant: title description from preliminary prospectus of research project. Conant was chief protagonist of concern for greater collaboration of sculptors, painters, architects in forming environment.)

5. Improved materials need to be made available describing the important architectural landmarks of the world in the twentieth century. The materials now available are specialized, or far too "popularized", the latter doing little except to inform the general student and children that a given structure is "great". (Note by Schinneller)

Schinneller, Denny, Bookbinder, Haskell, producing materials in this nature.

6. A variety of pilot studies in classroom situations is suggested by several participants. These would have to be preceded by studies of the specific goals to be achieved; i.e. visual-tactile awareness among young children, and by proposed methods of approach and evaluation. McFee: "Now I think (we) are ready to come to grips with translating design and social reality into dynamic problems for education. In follow-up sessions the prepared concepts could be discussed..."

McFee, Barford, Burgart, Naeseth, Clements, Logan, professionally engaged in assignments where they could work directly and/or indirectly with such pilot studies.

7. Frequently conferees urged that students need the experience of working to shape their own environment. Clements' paper deals with the importance of this need, and the denial of it by the fact that too often the schoolroom of today is a complete, relatively rigid reflection of an unimaginative middle-class aesthetic taste.

The careful exposition by Hoffa of the possibilities held out by recent federal legislation for research in education, included descriptions of workshop possibilities for child growth and development outside of the school.

An experiment which suggests itself after one considers the school limitations noted by Clements, and the kind of flexibility the federal office is encouraging, would be that of a workshop for students of junior-senior high school age in which actual, physical environmental models and studies could be built.

Space should be something like a sky lighted automobile garage of at least 5000 square feet. Electric current for tools should be available. Light should be generous for late afternoon and evening work. Water available. Nothing should be built in. Plywood, lumber, papers, paints, hardboard, metals, insulation blocks, textiles, plaster, clay, miscellaneous hardware, machine tools, hand tools, etc. etc. should be available.

Every possible kind of object, model, sculpture, painting, furniture which can be made should be possible. Local environmental studies could serve as integrative focii. The design of a children's zoo, the redesign of Capitol Square, the design of a new high school and its campus (perhaps approached in such a way that some few large scale permanent elements of structure and landscape, inside and out, could be indicated as areas in which successive generations of students could try their own fortunes in gardens, sculpture, yard furniture, temporary fun house designs, booths for ticket sales, dramatic productions, outdoors and indoors, two and three dimensional promotional displays for student affairs.)

In the workshop the design of physical environment, could, if space permitted, be integrated with ventures into drama, dance, forensics, devoid of the rigors of classroom, of school auditorium, of fixed program content; "happenings" on the level of secondary school student interest.

Some students would, perhaps to the mystification of adults, have a genuine interest in creating models of parts of wholes of historical architectural forms. Others would venture into far out concepts of the home community on impossibly grandiose lines. Still others would come to be very sharp, even annoying, visitors for material to city offices, plan departments, public work directors, parks departments, and so on, for materials they wished to use in carefully done projects. Still others would be far more involved in sculptural, painted, craft objects which might or in some instances might not, be related to whatever large scale operations might be in process.

8. Recommendation number seven, is in a sense, an effort at synthesis of recurrent expressions of hope that students could be helped to participate in some real achievements of ideas about their own community.

An idea, repeated so frequently as to be welcomed with smiles in its latter appearances, was that the camera, and even the motion picture camera, should become a common instrument in the hands of school children. The child's ability to see, to structure visual experience, it was felt could be infinitely strengthened by the ability to take pictures. Hayes' use of the camera, was referred to frequently. Karp's photographs of sawn ornament reinforced the point.

Several studies of camera usage, in differing communities, would constitute an interesting follow-up to a very simple, but perhaps very important instrument. The quality of visual stimulation from the teacher would be the key factor in each instance.

Proposals Regarding Continued Activity.

1. A general assumption sprang up that some kind of steering committee would be valuable to Urban America, Inc. This was visualized, in most comments as relatively small, from five to seven members. It would be charged with determining specific advice for educational proposals, with encouraging particular teachers, architectural professionals, critics, and others who are known to be planning work in the field, and with assembling information regarding completed studies and studies in progress.

2. Several references were made at the conference and in subsequent notes to successive seminars. These were varied in aim. Conant visualizes one or more large scale confrontations which would involve persons of every professional, political, social interest in urban aesthetics; artists of all disciplines, people in every aspect of education, persons representing the entire range of architectural activity including the building contractors, inspectors, etc., and people in political and social areas who

had evinced some concern with environment.

Burgart, McFee, Forrest, Dennis, all urged the values of meetings at which specific proposals would be examined by groups which would be knowledgeable in the implementation of the proposals presented.

3. A kind of meeting which could be inferred in the context of several of the discussions would be that devoted to the examination and exploitation of a particular aspect of the problem. For instance, a selected panel of persons meeting with Bartlett Hayes to review what he has been doing, to discuss its implications, to visualize its present elements and possible modification for widespread usage.

In summarizing the attitudes about additional meetings, it would seem a fair observation to make, that the conferees would expect that Urban America, Inc. might wish to call other conferences as circumstances suggested. To that end, the files of the conference include the names of several individuals who have been cited as interested in the progress of education in urban aesthetics.

A Final Note

A public interest in the beauty of our man-made environment does obviously exist. Legislation reflects a crescendo of local, state, and national concern, as Henry Fagin's compilation demonstrates.

That the legislation and the motivation back of it is superficial, is evident when we note that the recently enacted billboard ordinances will eliminate many small signs, the while encouraging monster illuminations beyond reach of the Federal tape measure.

Measures to bring an interest in urban beauty into the classroom will be proliferating everywhere just because of the national attention directed to the subject. The conferees meeting in Madison assumed such an increase in schoolroom interest. In view of that increase, we were, I believe, unanimous in thinking toward the creation of educational goals, and materials for reaching those goals, which would be broad enough, and on sound enough foundations, to be worthwhile to adults ten, fifteen, twenty years from now.

We know there are persons available now who can and will work to create materials and to develop teaching approaches which will discriminate between ephemeral and more long-term aesthetic values in the environment. We believe that sophistication of value judgment among teachers is the only long-range goal that is worthwhile. Such a sophistication can only be affected by the best conceived educational materials. Aesthetic flag waving for whatever superficial style is in vogue is not worthwhile in building better cities or in enriching the third grade level of experience.

It will take more time, be more difficult to engage personnel, be less easy to make a widespread influence felt in a few school terms, to seek and to support the more qualitative projects in education in urban design. In the long run, an emphasis on quality, on the strengthening of cultural and individual diversity, would appear to this conference group the only worthwhile position to take.

F.M.L.